

GUILTY GEAR

ギルティ・ギア

The 22nd Century...

Mankind has succeeded in his dream of developing a natural, limitless energy supply. It was the dawning of the Age of Magic.

Science and industry, the source of environmental pollution and weapons of mass destruction, were outlawed. This controversial decision was to bring history as mankind knew it to an end...

However, the abolition of technology did little to soothe mankind's suffering. A war erupted, fueled by fearsome weapons based on rapidly developing magical theory. Eventually, shockingly powerful biological weapons were produced by fusing human and animal DNA with magic, resulting in a horrible mix of vitality and raw strength. This was the birth of the Gears.

The powerful military state that produced the Gears monopolized the manufacturing process, bringing countless other lands Under its control. These Gears were designed to be little more than slaves, incapable of independent thought. Yet from among their ranks a rebel appeared, announcing himself to be self-aware. This insurrectionist, calling himself Justice, gathered an army of fellow Gears and declared war on all mankind. Despite heavy initial casualties to these renegade Gears, the humans put their differences aside and formed an elite group of warriors to combat the Gear menace. This group of brave heroes became known as the Sacred Order of Holy Knights. One Hundred years of brutal war later...

The fierce battle between the Gears and the humans, which had become known as the Crusades, was finally at an end. The heroic Sacred Order had sealed Justice inside an impenetrable dimensional prison, and it was only a matter of time before the remaining masterless Gears were rounded up and destroyed.

However, five years after the end of the Crusades, the walls of Justice's dimensional prison have unexpectedly begun to erode away. Assessing the threat before them, the world's leaders quickly organize an international fighting tournament to select members for a proposed Second Sacred Order of Holy Knights. Astoundingly, the prize for this tournament was said to be literally anything one desired: The victor would get to make a single wish... any wish at all.

Yet in the panic surrounding the imminent decay of Justice's dimensional prison, few seemed to take notice of the rather suspicious rules of this tournament, such as the welcoming of criminal entrants, and the permission to shed blood during the matches...

AN INTERVIEW WITH DAISUKE ISHIWATARI

From your initial conversation with Minoru Kidooka, President of Arc System Works, what memories and emotions stand out as you first pitched the concept of *Guilty Gear*?

初めてギルティギアの企画を提出した時、社長の木戸岡さんの返事は驚くべきものでした。実際の会話の内容がこうです。

石渡「格闘ゲームを作らせてほしい」—木戸岡さん「作ればいいじゃん」

この時点で僕は企画書も構想もなにも伝えていません。勿論、新人である僕を信頼していたはずもないと思います。ただ木戸岡さんの言葉に奮起して、僕は学生の頃からしたためてきた、ものすごく分厚い企画書を渡しました。今なら「情報を整理してから提出して」と言われますが。

この企画書もなにかの印象に残ったのか、今でも木戸岡さんの実家にあるそうです。そんな感じで、まるで夢のように企画がスタートしたのです。

When I first submitted the proposal for *Guilty Gear*, I was surprised by President Kidooka's response. This was how our conversation went.

I said, "Please let me make a fighting game." And he answered, "Okay, you should make one."

At this point, I hadn't shared a proposal document or concept. And I was still new to the company, so he had no reason to have faith in me, naturally. But, I was so inspired by what he said that I handed over an incredibly lengthy proposal document I had been working on since I was a student. If I tried this now, I would definitely be told to get the information properly in order before submitting it.

This proposal document must have left an impression on him, though, because Kidooka told me he still has it at his home still to this day. That was the dream-like start to this project.

One of the things *Guilty Gear* is most known for is its incredible music. Can you talk about how you approached composing the soundtrack for the game?

当時の僕は音楽理論も知らなければ楽器の知識もありませんでした。

なので感じたままにMIDIで作曲しました。

そのデータをスターシャムコーホレーションの鈴木さんに持っていき、「これを生の バントサウンドにしたい」とお願いしたところ、譜面の作成や演奏者、エンシニアなど全てを丁配していただきました。今にして思えば僕のMIDIは相当荒い物だった と思いますか、よく付き合っていたいたと思います。以来、僕とスターシャムの関係はずっと続いています。

At the time, I didn't know much about either musical theory or instruments.

I just composed MIDI's by feeling.

I brought that data to Suzuki from StarJam Corporation requesting for it to be performed by a live band. And they provided the engineers and everyone to create the score and perform it. Looking back on it now, I think those MIDI's I made must have been really rough around the edges, so I appreciate them for working with me on this. I have continued working with StarJam ever since.

We know that you had conceived *Guilty Gear* before you began even working at Arc System Works. However, had any of the music been written prior to the game's development? Were character themes conceived before or after the characters themselves?

キャラクターよりも先に音楽を作ったことはありません。ただ、学生の頃に何人かのキャラクターはデザインと設定の原案が作られていました。

ミリアはその時にイメージも曲も作っていたので、それだけは実際のゲームにそのまま使用されています。逆に、その時はいたけどゲームには登場しなかったキャラクターと曲もありました。

I've never created music before. However, I had made original drafts for some of the character designs back when I was a student. I also had an idea for Millia's theme in my mind at that point, and that ended up being directly used in the game.

On the other hand, there are also characters and songs I had in mind at that time that never made it into the game.

Were there any songs or musical ideas that were cut from *Guilty Gear* that made their way back into the series at a later date?

具体的な数はもう覚えていませんが、没になった曲はたくさんあります。特にテストメントの曲は、最終的な形になるまで沢山作り直しました。後にアイディアが復活したものはありません。

強いて言えば、シリーズ最新作のストライヴでは、ファウストの ii II のサビで、Rチャンネルのバックシンク、ギターのアプローチが初代ポルトヘットのメインリフをモチーフにしています。また実は、初代キルティキアの時占でポーカル ii III は作りたいと考えていたので、Xrd で初めてそれが実現できたという形になります。

インストゥルメンタルで僕が難しいと感じていた部分は、一つのコードを長く続けて、そこに抑揚をつけないメロディーを束せるということでした。

メタルやロックでは定石のアプローチなので、キャラクターのテーマ曲をすべてポーカル曲にしたストライヴでは、これを多用しています。

I don't remember the exact number, but there are many songs that have been. Testament's theme, in particular, I re-made many times before ending up with the final version. None of these ideas ended up being used later.

If I had to say, the approach of the backing guitar on the R channel of the chorus for Faust's theme in the latest entry of the series *Guilty Gear -Strive-* uses the main riff from the original Baldhead theme as a motif.

Also, to be honest, I wanted to make vocal songs back when making the original *Guilty Gear*, something I accomplished for the first time in *Guilty Gear: Xrd*.

What I find to be difficult about instrumentals is having one chord continue for a long time, and adding a melody without intonation onto that.

When it comes to metal and rock, I have a very by-the-book approach, so I've made good use of this in *Guilty Gear -Strive-*, where all of the character themes are vocal songs.

Can you provide one detail or experience never shared before?

ごめんなさい、頑張って思い出してみたのですか、あまり秘密っぽい秘密はててきませんでした。

強いて言えば、最新作ストライヴのストーリーエンディングで流れ山は、誰か大切な人を想う曲です。

ギルティギアのメッセージを本物にしたかったので、僕は自分の家族を想いながら書きました。聞く人にとってキャラクターや身近な誰かを感じられる曲になっていれば幸いです。

I apologize, I tried very hard to remember something, but I can't come up with anything that is really a secret.

One thing I can say is that the song that plays during the Story Ending in the latest title *Guilty Gear -Strive-* is a song filled with emotion for someone very precious to me.

I wanted the message behind *Guilty Gear* to be genuine, so I wrote it while thinking of my own family. I hope that listeners can relate this feeling to the characters or someone close to them.

ALBUM CREDITS

Composers

Daisuke Ishiwatari, Takahiro Uematsu

Song Arrangement

Yasuharu Takanashi

Keyboards

Yasuharu Takanashi

Guitars

Shotaro Ohata

Electric Bass

Isamu Takita

Synthesizer Programming

Tetsuo Yamazaki

Song Mixing and Recording

Kazuhiko Baba

General Producer

Daisuke Ishiwatari

Vinyl Record and Art Booklet Producer

Channel 3 Records

Jacket Artwork

Christopher Ra

Special Thanks

Daisuke Ishiwatari, Natsumi Kawasaki

VINYL TRACK LIST**SIDE A**

PROLOGUE (SHOUT & BURNING)

KEEP YOURSELF ALIVE SOL'S THEME
HOLY ORDERS (BE JUST OR BE DEAD) KY'S THEME
BLACK SOUL ZATO-1'S THEME
UNIDENTIFIED CHILD MAY'S THEME

SIDE B

SUCK A SAGE CHIPP'S THEME
IN SLAVE'S GLORY POTEMKIN'S THEME
THE MARCH OF THE WICKED KING AXL'S THEME
WRITHE IN PAIN MILLIA'S THEME
SUSPICIOUS COOK BALDHEAD'S THEME

SIDE C

PRIDE AND GLORY KLIFF'S THEME
A FIXED IDEA TESTAMENT'S THEME
MEET AGAIN JUSTICE'S THEME
MOMENTARY LIFE BAIKEN'S THEME
CONCLUSION SOL VS KY'S THEME
PRICKLE MAN OPENING
MINCE CHARACTER SELECTION SCREEN

SIDE D

I'M OLDMAN OPTION SCREEN
COME ON! VS SCREEN
METAL CONTINUE
DEATH AND REPUBLIC BOSS DEMO
DEADEND GAME OVER
WAY MAY, MILLIA & KLIFF'S STAFF ROLL
PLAY IT HIGH POTEMKIN, ZATO-I & BALDHEAD'S STAFF ROLL
LOVE LETTER FROM... SOL, KY, CHIPP & AXL'S STAFF ROLL
EPILOGUE (THE MISSING LINK)

LINER NOTES

こんにちは。

ギルティギアの総監督を務める石渡太中甫です。サウンドトラックを丁にして頂いた皆様、本当にありがとうございます。

初代ギルティギアの楽曲は、音楽的知識が全く無いところから生まれました。なので今聞くと、ああすればよかった、こういう曲展開の方がいいな、という思いもあります。

しかし逆に、硬い知識にとらわれていないからこそ、今では作れない新鮮な魅力も感じられますし、ここで負られた僕の癖のようなものが後のシリーズにも個性として引き継がれていると思います。

ギルティギアの音楽の原点。素人が自分で音楽を生み出したいという、100%憧れたけて実現した楽曲たち。そのような背景を想像しながら聞いていただければ、純粋な音楽の魅力を越えた楽しみ方ができると 思います。

Hello.

I'm Daisuke Ishiwatari, the General Director of *Guilty Gear*. I'd like to express my sincere gratitude to everyone who picked up the soundtrack.

I created the soundtrack for the original *Guilty Gear* without any musical knowledge. When I listen to it now, I can't help but think how I wish I had done this or that, or that this kind of song progression would have been better.

On the other hand, I also feel it has a refreshing kind of charm that I couldn't create anymore, precisely because I wasn't constrained by prior knowledge. I feel that my tendencies shown here have been carried on throughout the series as something distinct about the music.

This is the origin of *Guilty Gear* music—these songs born 100% from admiration, by an amateur determined to create his own music. If you listen to it with this background in mind, I think you can enjoy it beyond the simple charisma of the music.

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GUILTY GEAR: Original Soundtrack vinyl produced by [Channel 3 Records](#).

Scans, cleanup, & text transcription by [solradguy](#)

Scanner note: The gatefold of the record itself was printed on a metallic paper, which was impossible to scan. I have included the digital uploads of these illustrations by the artist (Christopher Ra/Nainsoo) from his [Twitter](#) in the folder with the art booklet scans. These are the highest quality versions of these artworks available at the time this archive was compiled (Oct. 25, 2022).